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CINE World

A BI-MONTHLY PUBLICATION DEVOTED TO THE ART OF FILMS AND FILMING

Raquel Welch

HITCHCOCK'S GHOSTWRITER:

Ex-Montrealer

BRIAN MOORE

EXCLUSIVE TO CINE WORLD BY RON RIEDER

Hollywood—

Don't believe everything you read on the screen!

Brian Moore did NOT write the latest Alfred Hitchcock thriller "Torn Curtain".

There is no doubt that everybody, including Mr. Hitchcock, believes he did and the screen credits are now flashing across movie screens all over the world saying he did — but he didn't.

True — Hitchcock telephoned Moore's home in Montreal and asked the top Canadian novelist to come to Hollywood to work on a picture.

True, Moore packed his bags, flew to Hollywood and rented a typical Hollywood estate at the top of Laurel Canyon where Moore spent a year working on the spy movie.

Well who wrote it, you want to know?

Alfred Hitchcock did!

Hitchcock writes all his stuff. He just hires writers to put his thoughts and his plots on paper.

"Torn Curtain" was no exception.

Script-writer Moore, who readily admits that a novelist will never make the money a movie writer makes, already had written "The

Luck of Ginger Coffey", a cine flop filmed in Montreal. His novels include "The Ice Cream Emperor" and "The Lonely Passion of Judith Hearne."

Hitch called, Moore saw the dollar signs flashing and Moore came running.

No sooner did the Montrealer get to Hollywood than he was closeted in Hitchcock's Universal City offices and Hitch told the writer he is readying the 50th Hitchcock thriller.

"This one", Hitchcock said, "is going to be about an American scientist who defects to East Germany and is followed by his wife."

Moore retreated to the Laurel Canyon estate and put paper to typewriter.

Every day Moore ventured down the hill to the Hitchcock office and every day the director told him what else he wants in the script.

"Hitchcockian" characters must abound in every Hitchcock movie. Only Hitchcock can create Hitchcockian characters. Moore did little more than take down the master's words and put them on paper.

Unfortunately, the master was not in top form for his golden anniversary effort.

The plot is a little thin, but, just like every other time Hitchcock steps behind the camera, the money will flow into the tills.

The first mistake was made when Hitchcock decided that his 50th picture will be the first not filmed on location in the area where the action is supposed to take place. The Universal backlot and the Southern California countryside just does not look like East Germany —no matter how much movie disguise work is attempted.

Secondly, Julie "Mary Poppins" Andrews does not make a good mistress. She looks out of place in bed with Paul Newman who looks like he has been in bed with many women, but never with Julie.

Incidentally, Alfred Hitchcock fans who get as much delight out of the suspense master's brief trademarked appearances in his films as they do in the movies will be interested to learn that in "Torn Curtain, he is found with one of the prettiest females in Hollywood seated on his lap. Also spotting him is made a lot easier than usual in this flicker. Watch for him near the beginning.

JAN KIEPURA

Monday, August 15th, a vibrant voice and magnetic personality was forever stilled. JAN was born in Poland at the turn of the century and became a matinee idol in opera, operetta, concert and motion pictures. In fact, most of his films had to be made in three versions—English, French and German since he could speak at least six languages.

As a young man he was forced to choose between a career in law or his father's bakery store. He earned a law degree at the university of Warsaw but clients failed to show up for his legal counsel. They did, however, turn out by the thousands when he opened his mouth to sing. He had sung in most of the world-famous opera houses, including La Scala and the Metropolitan Opera, where he made his debut on Februrary 10th, 1939 in Puccini's La Boheme.

In 1935 he went to Hollywood to make his one and only American film, GIVE US THIS NIGHT. His co-star was the lovely mezzo-soprano Gladys Swarthout. With the exception of Verdi's "Di quella pira", all the music for this motion picture was written by one of the finest film composers ever to set his musical notes to a soundtrack—Erich Wolfgang Korngold.

Kiepura is survived by his wife, the charming Hungarain musical film star Marta Eggerth and two sons, and a younger brother Ladis, also a former operatic tenor of note. Ladis lives in Toronto being active in the real estate business.

—Aldo Maggiorotti

A FILM SCHOOL OF WORLD-WIDE REPUTATION

Every fourth student at the State Film & Theater School in Lodz, Poland, is a foreigner. What do these foreigners think of their Polish school?

Lodz, a town of factories, has been scarcely favored by beauty of architecture or landscape. Nevertheless, it was precisely Lodz, once so culturally fallow, that established in the post war years bonds with the motion picture art. A tradition of but a few years has taken root so strongly, that Lodz today suggests two images: textile industry and cinematography. This town produces both films at the Feature Film Studio (*Wytwornia Filmow Fabularnych*) and film talent at the State Film and Theater School *Pasntwowa Wyzsza Szkola Teatralna i Filmowa*).

The atmosphere in the school gives the ile to academic routine. Professors do not create their authority by celebrating their personal dignity, but rather by gaining the genuine respect of their students by virtue of the reliability of their knowledge and their friendly straightforwardness. Through snaggy reefs of their five-day entrance exams, during which news of accession is in the background while innate capabilities take primacy, a mere haudful scrape through. They will now have daily contacts, during the coming four years, with lecturers, the majority of whom are at the same time practitioners in cinematography, directors or cameramen. This in turn defines their studies: practical activities, bolstered by theoretical lectures by specialists known here and abroad, dominate the classes.

And still another factor of incalculable significance is the freedom left to the students by the "inconspicuous" supervision of their work. The professors at Lodz believe that a student should be allowed to work with a minimum of direction from assistants if his artistic individuality is to make itself felt and if, of course, the potentials exist. Such a method makes for a just appraisal of the occupational efficiency of a tyro in film art.

An instance that illustrates this attitude occurred when Kazimierz Karabasz, well known for his documentaries and a lecturer at the school, shot three films about Lodz and then turned them over to the students in an unfinished state, that is, without processing or necessary cutting, to be first transformed by the students into a finished product.

Of the 103 students presently at the Lodz film school a fourth happen to be foreigners. They came here from every corner of the world: from England, Argentina, Bulgaria, Greece, Iceland, Mongolia, Mexico, Tunisia and Turkey. We put three questions to some of them:

1. *Why are you completing your film studies at Lodz—was the Lodz school known in your country?*
2. *What do you think of the educational system at the Lodz film school?*
3. *What is your opinion of Polish films?*

Below we list the answers given by some of the students:

FERIDUN EROL FAZLI OGLU,
AGE 24, TURKEY

1. Turkey has a considerable film industry, producing some 120 films annually. But it has no film school. I chose to come here because the Lodz school is known in Turkey.

2. A great deal of freedom for shooting independently.

3. Excellent film art.

RASHKO UZUNOV,
AGE 22, BULGARIA

1. After graduating from Secondary School in Sofia I had a choice of three film schools. I decided in favor of the Lodz school, and I'm now convinced my choice was just right.

2. The school gives the student the opportunity for independent work. The lectures are on a high level.

3. I believe that the average Polish movie-goer is a bit too harsh in assessing Polish films. For example, Munk's list picture, *Pasazerka* (The Passenger) is excellent. I look forward to each modern Polish movie.

TSEND NAM-ZHYL,
AGE 21, MONGOLIA

1. I worked as an assistant operator in motion picture production at Ulan-Bator. We heard a great deal about the Polish film school. In 1962 my dream was fulfilled — I began studying in Lodz. The openheartedness and solicitude of Poles made a great impression on me. They concerned themselves with me and my friend Bator Sugarzhan as if we were their brothers.

PRANDUR THORODDSEN,
AGE 32, ICELAND

1. I've long been interested in cinematography, and sought ways and means to train myself in this field. I heard this school in Lodz spoken of as the best in the world, and decided to come here to study.

2. I believe that the creation of possibilities for students to shoot independently from the very beginning of their studies, and giving them the freedom to choose their subjects and forms, no less than the excellent care of the faculty, most of whose members are themselves professional directors, cameramen, etc., makes for the best type of education. And that is just what the Lodz school provides.

3. As for Polish feature films, I feel sure they will overcome their crisis. On the other hand, documentaries and animated cartoons indicate a high degree of creativity.

JUAN MANUEL TORRES SAENZ,
AGE 25, MEXICO

1. I knew about the Lodz school in Mexico.

2. If I hadn't been convinced it was theh best school for the motion picture arts, I'd not be now in Lodz homesick as I am for Mexico.

3. I rank Polish cinema art with that small group of the best cinematography in the world. Wajda, Munk, Kawalerowicz represent distinguished and highly diverse talents.

DAVID WILLIAMSON,
AGE 32, ENGLAND

1. Films produced by students of the Lodz school were screened at the National Film Theater in London and aroused my interest in the school and in Polish film art.

2 & 3. I can't answer these questions because I'm taken up with shooting pictures.

JOSE LUIS DI ZEO,
AGE 29, ARGENTINA

1. In Buenos Aires I saw some movies turned out by students of the Lodz school. Then I met the school's Rector, Professor Jerzy Toeplitz, at the Film Festival in Mar del Plata.

2. I'm sure I'll never regret having travelled some 7,500 miles to get here.

3. Poland's youthful cinema art, with its incessant searching points to an interesting way that leads to an encounter with man — man with problems, with possibilities, setbacks and dreams.

MICHAEL BARRY ELSTER,
AGE 25, ENGLAND

1. While I was still studying at Oxford I began to produce films, against capital punishment, financed by the British Film Institute and the Oxford University Labour Club and plays at student and experimental theaters in England. At that time Polish film enjoyed a great deal of attention. For young English directors fighting to break into the closed film industry the flowering of Polish films was inevitably linked with the existence of the film school in Poland. The lack of such a school in England, but above all my admiration and acknowledgement of Polish film workers were the reasons why I made every effort to be accepted by the Lodz school.

2. This question calls for a fuller answer that can be given here. My thesis, on which I'm now working, treats precisely this subject. Were I obliged to choose one of many positive features, I'd say that the most precious thing is the possibility granted students to shoot pictures without too much interference on the part of the faculty.

3. It is my impression that Polish films, at least during the three years I've been here, are going through a serious crisis, namely, the problem of a choice of subject matter. The thing is to get on with the transition from the painful experiences of war to contemporary themes. Such a transition is by no means easy, for Polish cinematography is responsible to its own public.

MILCHO STANCHEV,
AGE 26, BULGARIA

1. I personally knew some former graduates from the Polish film school who are now working professionally in Bulgaria's film industry and are regarded as experts.

2. The Lodz school provides theoretical knowledge and technical efficiency, but above all it develops the individual capacities of students.

3. Polish films attempt to treat the problems of Poland in universal terms. They do not supply clear, final answers, which, of course, is a plus for them. There is a lack of contemporary themes.

henry miller

THE SUPREME EGOTIST

with comment on the man & his literature

By ED LEVERSUCH

In reading Miller, one reaches an awareness of the scope of his work, extending into the man himself. Here is a creativity, expressed in a manner of naivety over every phase of life the author touches upon. This is very apparent in his non-autobiographical works, such as the critical essays of 'The Books in My Life'. This writer is so often blamed for sensationalizing his writings; adding sexual intricacies and crudities which many prefer to leave in the subconscious. But a wider study of his works realizes another conception: that the reputed vulgarities of life are integral to any realistic work, for is any part of life subordinate enough to be expiated? From this concept emerges a style of writing with child-like naivety unique to Henry Miller. He claims to be "on the side of revelation, if not always on the side of beauty, truth, wisdom, harmony and ever evolving perfection." He says that he is not a "well-educated man", yet has written many critiques on the works of others, a no-doubt enjoyable feat for one whose own works are so harshly criticized. A basis for his writing may be in the line, "Authors are like men, no better no worse."

But even in 'The Books in My Life' Miller's egotistical nature is showing. For we are made aware that we are slowly progressing through the books *he* has read, while the publishers promise a soon-to-be-printed bibliography of every work the man has laid eyes upon. Can there be those who deify Miller to this magnitude? It brings one to wonder: will Henry Miller soon publish a list of all the breakfast foods he consumes? Miller announces that he enjoys the works of H. Rider Haggard, in particular 'She'. The reason? "Because I find myself smothered or stifled in the pages of certain books."

Miller even devotes an entire chapter of this volume to 'Reading in the Toilet'. In his usual conscientious manner he quickly delves into the particular, and takes whimsical pleasure in dictating the correct manner of biological function. (while reading) The chapter even attains an intellectual level. Specifically; have Maculay, Saintsburg and Remy de Gourmont cultivated this habit? It has been said that obscenity lies in the eyes of the beholder, but can *we* ever hope to be as pure as Henry Miller? Is this not the man 'original sin' overlooked? He philosophizes, ". . . que donne mieux la musique de la vie que la vie elle-meme?" He must have been strongly tempted to include, "Je suis la vie."

Yet he is worthy for his consistency. For three decades his work has not conformed to the standards of others. And his egotism is certainly consistent. In 1939 in "The Cosmological Eye' he exclaimed, "I should hate to be a French, or a German, or an American writer. It must be hell. I am a cosmological writer, and when I open my trap I broadcast to the whole world at once." I am sure that in 1966 he will still agree with that statement, (for who's Henry Miller to doubt his own wisdom), and perhaps he is right. By 1939 he was very much aware of his critics for he knew the price of limitless self-expression. "Acting as I do I am apt to get it in the neck. I am apt to get sucked good and proper and I know it." But the author does not shift his responsibility: ". . . that's my temperament, and I'll stand or fall by it."

Why has he such egotism and intense motivation? It could be "The desire to be absolutely truthful" a quality which he commends in his friend Emil Schnellock. "In every author we may learn the ability to discover that which is valuable and lasting". Part of this motivation is also present in a conversation he once had with a Parisien friend who wished himself to be subject of a book. Miller's reply was, "Look here, Max, I *could* write a book about you, but I don't want to. I want to write about myself." And Miller has adhered to that statement throughout his career, with critical works being a noteable exception.

Obviously, to be self-confident, there must be equal confidence in one's art form as a manner of self-expression. Miller has it. To him all other art forms are subordinate. Other arts are ". . . forced on us from birth." The theatre has already died, while the cinema is a eunuch, devoid of enthusiasm and taste. He expands this view to state that everyone in the arts must pass beyond the bounds of the art which he employs. He commends Dante for this achievement in the 'Divine Comedy'. But D. H. Lawrence he reprimands for omitting the entire area of the human equation from his dramas. Poor Lawrence!

It was remarked that Miller's critical eye has evolved through at least one stage. In his critique of 'Ulysses' he was described as being in his Evangelic stage and because of this he attributes Ulysses to an Evangelical creation. In later years he tends to be didactic and assumes all Literature to be informative. A student of Miller suggests that the latter is a minor fault. An interesting note is that while his viewpoints have changed on others' works, his viewpoint is motionless in relation to his own.

Further fuel for Miller's motivation seems omnipotent in a portion from one of his speeches. "In every age, just as in every life worthy of the name, there is the effort to establish that equilibrium, which is disturbed by the power and tyranny which a few great individuals exercise over us. This struggle is fundamentally personal and religious. It consists not in denying those exemplars, but in absorbing them, assimilating them and eventually surpassing them." His desire for literary success is very obtrusive in his thoughts. "The tragedy which surrounds the life of almost every great figure, is forgotten in the admiration which we bestow upon the man's work." A concluding factor to his motivation was his individuality. "What distinguishes the majority of men from the few is their inability to act according to their beliefs."

The most interesting phase of Miller's work could be his anecdotes, which are much briefer and less demanding than the tediums of his sex life. Could this flaunting be a rationalization as a means of covering up his own inadequacies? Carl Jung would have classified him as a man with an inferiority complex. There was adequate basis for this in his early writing days, when he had to convince British Immigration that he possessed adequate support funds for a one-week vacation. This was only a little less painful than having to explain to them that 'Tropic of Cancer' was not a medical book.

Henry Miller once gave his opinion of the American way of life. "The newspapers may lie, the magazines may gloss it over, the politicians may falsify, but the streets howl the truth." His family background must have influenced this statement. Of German ancestry, he spoke only German until attending school. His parents were of the working class, his father being a man who "never read a book in his life." This background combined with his motto "all or nothing" (which usually rested on the "nothing" when concerned with practical employment), led to his decision to become a writer. In 1939 he could still not earn a living, "but I have lost my fear of starvation."

Miller had a contempt for previous American writers and their literature. (for the most part) "Of American writers, the only real influences were Whitman and Emerson. I admit to Melville's genius but find him boring. I dislike Henry James intensely, and absolutely detest Edgar Allan Poe." Their writings, he tells us, are: ". . . realistic, prosaic and pedagogic; it is written down to please the lowest common denominator, and it is good in my opinion only in the realm of *the short story*." This writer should not be casually dismissed, for solely on his critical observations he is perceptive. In a self-analysis of his style he proclaimed, "My aim is writing to establish a greater REALITY*. I am against pornography and for obscenity. Ninety-nine percent of what is written should be destroyed. I want to be read by less and less people. I believe that man can exist and in an infinitely better way without 'civilization'."

In 1931 Walter Lowenfels received the manuscript of 'The Tropic of Cancer'. Lowenfels was "apalled at the banality and impressed by Henry's beautiful typing." His consideration was that the novel was dated

and its form dead. He suggested that Henry write documents or elegies instead. With the forthcoming manuscript of 'Black Spring' one of the harshest critics changed his position. "You have to scream at your audience because we have gone dead to the reality around us . . . I think that if we had nothing but 'Tropic' or 'Black Spring' we might all go out and change the world overnight. Perhaps it's for that reason we have few books like yours." Lowenfels believed at the time there was a lack of creative books being written, surmounted by lack of an audience to understand them. He went on to be a great aid to Miller's career.

But even Lowenfels was fully aware of Miller's egotism. He suggested retitling 'The Tropic of Cancer' to 'I Am The Only Man In The World Who's Alive'. The hero/author was criticized. "His armor is impeccable. He eats. He defecates. He fornicates. He has wet dreams. Naturally he copulates in the outhouse." Lowenfels termed it the most destructive book he had ever read and hoped that it continue. He satirized Miller's use of 'super-realism'. "It must be marvelous to be delicatessen in Miller's stomach, mixing with Zadkine's lunch, Fraenkel's breakfast and all the rest of the graveyard exhalations." He closed by comparing 'Tropic' to, ". . . an exhibition of meat, all on hooks."

Around the same period another criticism, of biting and personal cynicism, was made about Miller and his works. "The terrible fluidity of self-revelation . . . that's why he likes Jews. Somehow their analysis allows him to inspect his own vomit." (author unknown).

In 1964 Steven Foster stated that Miller's work has not yet been released to the world of responsible criticism because, ". . . the ragged apostles who hold tightly to his coat-tails are unwilling to view their prophet as anything less than a prophet." This critic, however, has been rebuked for his cautious avoidance of Miller, for fear of "dallying with a bomb which might be a dud." Miller's writings are presently suspended between acceptance and rejection. His work is deeply personal to the point of the grotesque. This can only invite questions as to the reality of the self-image created in his 'fiction'. He writes in the unique world of one man, but this man has often lost his identity. He lets himself wander into his "fantastic museum of the unconscious". He then becomes alienated from his deeper self.

The fictional and the true Miller often seem at cross-purposes. If 'Tropic of Cancer' is autobiographical it is in the manner that 'Leaves of Grass' is autobiographical. The hero is essentially fictitious. Miller has been compared to Whitman, in that he is discursive, rambling and vulnerable in matters of form, the latter often being purposefully unfinished. He avoids logic, creating a pattern with impact but no reason. A harsher critic terms this 'word drunk'. His images are never fully explored; he appears interested mostly in the suggestivity. A Harvard student said of the man: "He is an individualist so extreme, as at times to seem prehistoric. He is above or below, or beyond or apart, all our intimate social concerns." To say that Miller's disengagement from society is at the core of his work would be wrong, because the man has assumed a

fictional mask. He investigates the world from the bottom looking up, and expresses primitive wonder as though he would like to be a child again.

Some of Miller's most expressive views are in 'Tropic of Cancer' but they must be distinguished carefully from those of the hero. The fictional Miller assumes the posture of a primitive to get a better perspective on reality. He longs to find himself, then fulfill himself. He wants to rise from society-imposed isolation and find self-purpose. He enjoys his iconoclasm. "Everything is slowly dribbling back to the sewer." He offers little hope, only a sense of desolate waiting. Like 'Superman' he is beyond good or evil. Codes do not exist. It is difficult identifying with a man, so self-satisfied with amorality that he neglects to explain why. From the true Miller it is not a question of accepting the pornography, but understanding why it was written. Miller does not believe in Utopia, for he is always "hearing the toilet flush."

In 1935 Lawrence Durrell forwarded a letter of praise on 'Tropic of Cancer' to the author. He received the reply: "I particularly prize your letter, because it's the kind of letter I would have written myself, had I not been author of the book. It's curious how few people know what to admire in the book." Worth noting is the positive attitude of expected public admiration. Edmund Wilson said of the book: "Most remarkable book from the left bank. The hero is the genuine American bum." Durrell considered American Literature to have began and ended with what Miller had done, although agreeing that the work is uneven and interspersed with platitudes and long passages of bad writing. "Henry Miller's genius consists in his being Henry Miller." Durrell further believes that the books won't 'get through' for a while, but eventually Miller will be justly appreciated as an artist.

In 'Sexus', 'Plexus' and 'Nexus', Miller says that he can "be and act the man I was." The London Times says of 'Plexus' that it sounds like the women's page, is largely on a wretched level and written with no distinction. The man has no thought for the words he uses and has nothing to say of importance. Durrell explains this by saying that all Miller's data is equally limportant because it all happened to him. George Orwell considered him as "a real man living and suffering", but today several authors are as outspoken. Miller should be less egocentric and explore more of the comic vein. He responds as though he were a saint, whose duty it is to tell the world about himself. The Time closes, ". . . a reputation based on ignorance. These books should not be censored so that tedium may be recognized for what it is." Even Durrell sorrowfully admitted of late, that the author was, "finger-painting in his own excrement."

Miller has attained a mystical nature by directing himself from the outer world to flow with an inner stream-of-consciousness. Like Whitman he has an intuitive perception of inner duration. The artist perceives eternal movements of solid forms from the outer world within himself.

Continued on page 22

IS TORONTO BECOMING A "NUDIE" PRODUCTION CENTRE ?

"Watch for the sex trend to grind to a halt in H'wood, but also watch for many of the sex purveyers to head for the hills - Canada, Mexico, Europe" . . .

(RON RIEDER,
OUR MAN IN HOLLYWOOD)

There's no doubt about the fact that nudies, no matter how badly they are made — make good money. Canada has no feature film industry and every attempt to prove it otherwise fails. However, there are the kind of movies that are being shown profitably in those so-called "art houses" or, as we know them nudie theatres, in many foreign countries.

Nudie film-making is far from being respectable as far as the legitimate producers are concerned. This fact, in our opinion is the main reason why this field remains still unexplored in this country.

Recently gathered information however, leads us to believe, that nudie film-making may become a lucrative enterprise in Toronto.

One Toronto daily quoted a local source as saying, that two or three film-makers in Toronto are contemplating entering the field. CINE World has been informed about a Toronto producer who is proud of a nudie flick made by him. Another source, usually well informed in the local film business told us of a "new Canadian" cinematographer who completed his nudie film just recently and who is now on the lookout for a distributor.

Although, all this is hearsay only, we print it as a matter of record.

There are two nudies we know about; both were financed and made in Toronto. These two films are perhaps the FIRST "Canadian features", that ever brought a happy grin to the faces of their backers. Cautiously planned and effectively made, they were produced at a low-low budget of 24 and 15 G's respectively.

CINE World saw one of those pix in completed form. It is our belief, that any respectable audience may watch this flick without being offended. Here is the story, as told to CINE World by two Toronto executives, who attended a Stationers' convention in Chicago, where they saw . . . "Have Figure Will Travel":

"The film is a story about three girls of who two are enthusiastic nudists. One day they took off on a trip on a luxury yacht. Having a wonderful time sailing down the Atlantic coast, they stop to visit a number of nudist camps to take part in the camp activities with other nudists."

Our informants found the film "quite interesting and enjoyable". Professionally produced, pleasantly photographed in color and scored to fine music, were no doubt of great help to its success in cities like Boston, New York, Cleveland, Detroit, Buffalo, Hollywood and many many others. The film had a long run in London, Eng.

Of the second film, titled "French Without Dressing" CINE World saw parts only. There is no story here as far as we could judge from the rushes. It seemed to us a burlesk-like feature of loosely connected segments. Performed by known U.S. strippers brought here from Buffalo, the scenes were quite humorous and effectively crammed with sex appeal. We are sure, that the film shown south of the border is a delight to any and every man.

Since there is a good market for this sort of pix, distributors are easy to find and financial success is almost guaranteed.

CINE World doesn't know the box office figures our information indicates however, that making those films was a profitable business.

Both films were produced, as we understand it, by two different organizations, both employing highly qualified craftsmen.

Who they were seems to be a guarded secret (why?), since the whole staff appears on the credits under pseudonyms.

Comments On A Sex Film

CANADIAN FILM & TV WEEKLY:

We like to think the laws of the land prescribe jail raps for people who hustle dirty postcards on street corners or through the mails; or engrave obscenities on elevator walls and doors. But what about that campy CBC crowd who fouled up our television screens the other night with a stag movie called Exit 19? On what artistic, intellectual, sociological, anthropological or any premise did Sunday present this piece of salacious junk? Of what social significance (even to a national audience of one) would be the sex philosophies of a simpleton, blonde, tee-hee British hooker and a so-called film editor who as much as admitted he was capable of hitting to both fields sexually? Do you think your 13-year-old daughter or 17-year-old son would be enlightened or morally strengthened by this kind of pornography? Did you as an adult learn or acquire anything but an acute distaste for the kind of mind that would seek out this kind of footage and submit it publicly under the specious guise of "psychedelic entertainment?" We'd never advocate more than self-cencorship for any communications medium. presuming those concerned to be adult and civilized. But we'd like to suggest to Madame Minister LaMarsh that it's about time she and her department took a serious look at the creeping irresponsibility and sophomorics of so many free-thinkers, on staff or under contract, who seem determined to change the network's call letters from CBC to LSD.

VOICE OF THE PEOPLE, TORONTO STAR:

As a visitor from England, I should like to take advantage of this opportunity to wish you, in advance of the celebrations, "Happy 100th birthday, country bumpkins."

After spending over six weeks in Canada, I am forced to agree with the poet, W. H. Auden, that the Dominions are "dull places which have

produced no art and are inhabited by the sort of people with whom I have least in common."

The truth of this statement has been pointed up wonderfully in this last week since the showing of that BBC documentary on the CBC television program *Sunday*.

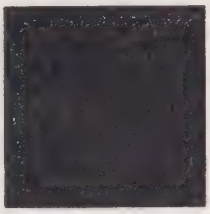
What was deemed culturally and morally acceptable by the responsible board of directors of the BBC, and passed without comment by the English viewing public, has sent Canadian MPs scurrying to their House of Commons in the manner of hysterical Victorian matrons, with their skirts thrown over their heads in horror.

It is apparent that your Canadian politicians have not matured beyond the point where, like little boys at the movies, they cheer lustily during the gun-fights but cover their eyes in embarrassment for the love scenes. Killing is thrilling; kissing is obscene.

I like to amuse myself by imagining a confrontation between the hemanly, naive North American male and that frankly sensuous and softly appealing young Englishwoman of the offending documentary. What would he do? Flee in terror squealing "garbage" and "lapse" of good taste"?

Sex in Canada has yet to emerge from the woodshed.

DAVID HARRINGTON-DAVIES
Cumnor Hill, Oxford.



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Some Pictures . . . Some Fee . . .

(Aside from the letter published elsewhere in this issue, we are printing below excerpts of a second one received in that same envelope.)

A letter signed by M. J. Stevens and addressed to the publisher of CINE World has been received at this office. It says in part:

INDEPENDENT FILM ASSOCIATES
Orion Studios,
Guayabo 1924, MONTEVIDEO.

Sir,

"I would advise you that all production photographs of artists or personel made during the course of filming by the above company, are protected by photographers copyright, and publication of same in Canada will be permitted, only on payment of a release fee of $100.00 (one hundred dollars) for each photograph published.

"Examination is being made of a recent issue of CINE World, and in the event of the publication of unauthorized or 'pirated' photographs, legal action will be instigated". . . .

ED. NOTE: 1) Until this letter received we had no knowledge of any existing production and artists' photographs owned and offered for sale by Independent Film Associates. Thus we could not have planned to print same; 2) having consulted our legal counsellor we have omitted parts of Independent Film Associates' letter. We feel that those parts omitted have an advertising purpose.

Our questions however, are: 1) what production photographs; 2) what film or films produced by Independent Film Associates, and 3) where did the filming take place?

Continued from page 14

The author's comedy is the painful situations of modern life. He laughs at an advertisement and won't give it anymore significance than it deserves. But he does not give enough reasons to stay fictionally alive. He needs to provide us with a sharper definition of his vision. "His work projects itself into a twilight-zone where no values are fixed. His cause has not been made clear enough to meet spontaneous applause. He is a healthy artist but lacks basic responsibility . . . not to society but to art itself."

It would be only fair to let this egotist give his closing evaluation (of self) . . . an excuse to the world. "Everything about me is beautiful — my ugliness, my genitals, my faith and the way I talk Roman. Why the bridges? Isn't it worthwhile dying for this? You are immortal because it leaves no impression. It passes off like an unsuccessful wet dream."

---

*footnote—*At age seventy-four Henry Miller has announced, "I've written everything I want to say. I would hope that younger writers would find something more important to rebel against." And now he has turned to Art, availing himself to a new entourage of critics.*

ATTENTION

SUBSCRIBERS & FRIENDS OF CINE World

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Our Representative for the U.K. is

MR. ALAN DODD,
77 STANSTEAD RD.,
HODDESDON, HERTS,.
England.

Mr. Dodd is authorized to accept subscriptions and payments for advertising to be printed in CINE World. Annual (6 issues) Subscription: Canada and U.S. $2.00. All other countries $3.00.

A Letter to the Publisher:

Phone: BE. 9-3896

INDEPENDENT FILM ASSOCIATES

P.O. Box 233

Adelaide St. — Toronto 1

address correspondence to:
Independent Film Associates
Guayabo 1924
Montevideo, URAGUAY.

Dear Mr. Godzinski,

We are very disturbed by the article appearing in the Toronto Daily Star, Oct. 29 edition. This article incorrectly reported that the film currently being produced in Uraguay, namely 'Love With A Stranger' (or 'Love For a Stranger' as it was mistakenly referred to) is "a nudie beach picture", with the suggestion that it is ". . . short on plot but crammed with girls. . . ."

This picture is a full-scale studio and location production, produced in Eastmancolor by Ted Leversuch—Executive Films N.Y., on a sizable budget with a crew of international technicians, and a cast of European and South American artists.

If CINE World or any other publication require information on this production, they should request to the producers for a press report and adhere to the contents therein. Any additional 'invented' information of a derogatory nature will result in legal action.

Yours truly,

(Signed) Ed Leversuch

Independent Film Associates.

Ed. Note—Well . . . that settles the case of 'Love Between Strangers'! Long live the plot, away with the girls!

A limited number of the following issues of CINE World is available from our Mail Order Dept.:

Vol. 1: No. 1, No. 2, No. 3
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Vol. 3: No. 1, No. 2, No. 3

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NOSTALGIA

NOTES FROM
TORONTO DOCUMENTARY FILM HISTORY

A Massey Hall Movie Audience

Possibly the first large audiences of Toronto children to assemble for the purpose of viewing documentary films occurred in February 1900. This was during the Boer War in South Africa and a campaign to raise funds for the Canadian Patriotic Fund was aided by arranging a program for children and adults at Massey Hall. The feature of this program was the showing of biograph views of the war. Reserved seats were 50¢. General admission was 25¢ and children 10¢. Along with the movies the program included a concert of band music and singing by the audience.

The program was presented in the afternoon and evening for three days and was considered so important that children were let out of school in order to attend.

A writer for the Toronto Evening Telegram reported in the February 27th issue that the movies were "the best and most realistic moving pictures ever seen in Toronto" and went on to say "This was the opinion of one who expressed the mind of the 5,100 persons who, yesterday afternoon and last night, attended the patriotic concert in aid of the Patriotic Fund at Massey Hall. . . . There were views of armoured trains and marching regiments, sorties from belaguered Ladysmith and of Guards on the way to Kimberley."

The Evening Telegram of February 28th, 1900 gives a report of the response of the children to the program.

"The children at Massey — they made it lively for everybody and bubbled over with enthusiasm. Never before has Prof. Bayley led so large and so vociferous a chorus as that behind him Monday and yesterday afternoons in Massey Hall. The orchestra was swamped

out of hearing by the volume of sound poured out from four thousand five hundred young Canadian lungs—lungs whose explosive power has been unusually well developed.

"This was the experience of the thousand adults who were there, and whose nerves were subject to immense strain by the pandemonium of shrill whistles, ear-piercing cat-calls, cheering in the high "C", and all the doldrums characteristic of thousands of children let loose to work their own sweet will at a patriotic concert."

"Mr. Stewart Houston was master of ceremonies and did well against the cheering boys; only sometimes he gave it up and had to show the moving pictures without any explanation. The man who turned the lights on and off was slow in getting them off, and such a howl of "Lights!"—which meant darkness—went up, that he was brought to time quickly by this outburst of popular condemnation. . . . The boys cheered everything and anything, and were delighted with the pictures. . . ."

"The affair throughout was a success in every way, and was a fine tribute — either to the patriotism of young Canada or its desire to see a good entertainment—put it which way you will."

(Reel News)

To: CINE World
Box 86, Toronto 9, Canada

Please find enclosed $2.00 for my year's subscription of CINE World (6 issues).

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IN MEMORIAM

JAN KIEPURA

International Star of Opera,
Stage and Film
A Great Polish Patriot

born in Sosnowiec, Poland, passed away in New York August 15, 1966. Funeral services have been held in Warsaw, the city Jan loved so much.

Mourned by his devoted and faithful friends.

Toronto, September 1966

TORONTO SCENE...

** OUR erstwhile columnist Aldo Maggiorotti has taken to the air. . . . He has a radio program on the new Johnny Lombardi radio station CHIN, 1540 on your dial. Aldo features every Sunday from 4 to 5 p.m. opera & film music with an informative commentary to accompany them.*

** OVERHEARD! Question: What is the Annual Canadian Film Awards? — Answer: A small-town Kaffeeklatsch affair.*

** David Sector's (Winter Kept Us Warm) The Offering is now in the editing stage. Insiders tell us: the flicker will be OK.*

** ANOTHER scoop: Cine World again will be the first to report on the first Canadian-South American co-production film being shot "down there". The pic, now in its editing stage, has been sold to half a dozen countries, so far. Get the next issue of CINE World for this interesting report and some exciting pictures taken on location.*

OUR COVER PICTURES:

FRONT: Raquel Welch in 'Fantastic Voyage'

INSIDE FRONT: Paul Newman & Julie Andrews in 'Torn Curtain'

INSIDE BACK: Horst Buchholz & Gina Lollobrigida in 'Cervantes'

OUTSIDE BACK: Cutie Susan Denberg

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ron rieder IN HOLLYWOOD

HALLO FROM GLAMOURTOWN:

* Here's the inside word on Liz and Dick. Assuming the marriage lasts and assuming Miss Taylor does not pull a "it's a woman's right to change her mind," there will be about a dozen more Elizabeth Taylor pictures and then she calls it quits.

Liz says two pix a year until she is 40. She now is 34.

Burton, who hates acting, sez he is planning a book about Liz. The green stuff will determine his acting future.

* The word around Hllywd and Vine is that Canada's Kate Reid will not get another invitation to tinseltown for some time. Paramount is disappointed with her performance as Natalie Wood's mother in "This Property is Condemned." The flick is making $$$, but mainly because Natalie draws them in no matter how much of a stinker it is. Surprisingly, this is one of Miss Wood's better efforts.

* Speaking of Liz, her two sons, Michael 13 and Christopher 11, both have bit parts in the Liz and Dick starrer for Columbia "The Taming of the Shrew," just finished in Rome. It's the kids' first time before the cameras.

NOW SHOOTING: Watch for this goodie — a full length animation of "The Jungle Book" by Walt Disney featuring the voices of Phil Harris, Louis Prima, Sterling Holloway and Sebastian Cabot . . . Edmonton's Beverly Adams is busy in the Dean Martin starrer "Murderer's Row," at Columbia . . . Raquel Welch (37-22½-35½— if you don't believe it, see pic) just completed the $6,500,000 "Fantastic Voyage" at 20th and is doing "The Biggest Bundle of Them All" in London for MGM. Watch her. She's Hllywd's new sex queen.

Montreal's Lee J. Cobb is one of the stars of "In Like Flint" another Bond-type movie from 20th-Fox. . . . Sexy Susan Denberg, (see pic) soon to debut in Warner's "An American Dream," already is at work in "Frankenstein Created Woman" at 20th. She was a Playboy Playmate. . . . Another Montrealer, Christopher Plummer, is in Paris doing "Triple Cross" for Warners.

STARLITE: Jack Lemon, testing moustaches for "Luv," sez he plans starvation diet to look "gaunt" for the comedy.

* Bob Hope offers $100 for a new title on "Eight on the Lam" in which he plays a widower with seven children.

* Producer-director Blake Edwards has launched international search for 10 sets of identical female twins for key roles with Craig Stevens in his upcoming Paramount flick "Peter Gunn." Girls can be Canadian, American, Italian, German, Swedish, Japanese, French or Chinese, but they must be "gorgeous girls with hourglass figures in their early 20s."

* Toronto's Lorne Greene has received the Bob Considine Humanitarian Award from the Fraternal Order of Eagles. Here is a man Canada can be proud of, both professionally and in his personal life.

* Watch for an upcoming tver on the FBI series to be called "Montreal Limited."

* Sophia Loren's dunking scene in Universal's "A Countess From Hong Kong" had to be reshot with a whole new wardrobe. Turned out the sarong she wore proved far more revealing of the ample Loren body than had been anticipated when wet.

* An international team of bikini-clad assassins is part of the action in "Deadlier Than the Male," upcoming soon.

HEARTBREAK: English actor Richard Johnson sez he still loves Kim Novak. The couple is waiting out the year to make their divorce final, but Dick sez he hopes to patch it up before the final bell.

* Dorothy Collins (America's girl next door who came out of Windsor, Ont.) has formed her own production company—Collins-M Productions. Plans to shoot first effort in Italy.

* Charles de Gaulle ruined a 'take' during the filming of a scene in Universal's "Beau Geste." The tiny French propman, who claims he's a distant relative of the French president bearing the same name, sneezed.

BEST QUOTE FROM HLLYWD: Italian actress Giovanna Ralli, who costars in Joseph E. Levine's Embassy-Paramount film "The Caper of the Golden Bulls," was asked to comment about differences in the international male's approach to sex. "The accents are different, that's all," she laughed, "but they all spell out the good old American cliche: 'Hey, babe, how about a date?' "

Susan Denberg